



Foreword

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William Shakespeare's true birthday is not known; however it is celebrated on April 23rd – three days before his baptism which was recorded on 26 April 1564. On the occasion of the 450th birthday of this most celebrated writer of the English language, numerous special events were held worldwide. Along with symposia, exhibitions, workshops, film showings, theatrical productions, competitions, contests and so forth, our department, too, is proud to be a part of these commemorations by having organised two activities. First, on 20 May 2014, at Amphitheatre I there was the Shakespeare Competition in which our undergraduate students participated in groups with humorous names like "To Know, or Not to Know," "Merry Students of Hacettepe," "Dark Ladies," "As You Like Us," and "A Midsummer Night's Group." They were asked questions prepared by our faculty and the Organising Committee, constituting Prof. Dr. A. Deniz BOZER, Assoc. Prof. Dr. Hande SEBER and Dr. Neslihan EKMEKÇIOĞLU, on Shakespeare's life, poetry and plays. The academic staff and the student body in the auditorium all had a wonderful time while cheering on their students and class-mates and at times discussing among themselves the answers to questions such as, "Shakespeare portrayed many kings. Whose remains were found two years ago?" (Richard III), "Name one play where Paris appears as a character name" (*Romeo and Juliet* or *Troilus and Cressida*), or "What is the colour of the cross-gartered stockings Malvolio wears in the *Twelfth Night* that prompts comic effect?" (Yellow). Although it was a close race, the group "To Know or Not to Know" with İmren AĞA (Freshman), Büşra ARSLAN (Junior), Dilan MUSLU (Junior), Ayşen SEVEN (Junior) and Onurcan SEZER (Senior) was the winner. On the other hand, the second activity, the "ShakesYear 450 Conference" which

took place on 29 April 2014 and held at the Mehmet Akif Ersoy Hall, was of a more academic nature. At this one-day conference hosted by our department, 9 scholars, constituting distinguished experts and promising young academic shoots from different universities in Ankara participated with their informative and thought-provoking papers which were followed by fruitful discussions. Both of these events were realised with the joint efforts of our department members, meticulously led by our Department Head Prof. Dr. Burçin EROL.

The Shakespeare authorship question still remains. Who really was the man, or woman, behind the works attributed to Shakespeare? Across the centuries, Christopher Marlowe, Sir Francis Bacon, Edward de Vere, the 17th Earl of Oxford and Aemelia Lanyer (for the sonnets) are some of the names which have been proposed. Nevertheless, the academia is extensively of the opinion that the author referred to as “Shakespeare” is William Shakespeare, the poet and playwright, born in Stratford-upon-Avon.

Shakespeare has written 38 plays, mastering all forms of the dramatic spectrum with his tragedies, comedies, tragic-comedies and histories, and 154 sonnets and 2 long narrative poems (*Venus and Adonis* and *The Rape of Lucrece*). Recently, some scholars have claimed that *King Edward III* was authored by Shakespeare, too. His reputation is based primarily on his plays. As theatres were closed because of the plague between 1593 and 1594, it can be deduced that Shakespeare wrote some of his poetry like *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594) out of necessity. Shakespeare was not only a playwright and a poet but also an actor and a theatre manager. Throughout the centuries he has been mostly widely acclaimed for his talents, yet at times he was criticised as well. His contemporary, the dramatist Robert Greene who was a famous and well-established writer at the time Shakespeare had just started writing, attacked him for his poor acting in his posthumously published pamphlet entitled *Greene’s Groatsworth of Wit* (1592). Green called Shakespeare an “upstart crow,” - actors were known as “crows” in those days - (Alexander¹), and looked down on him as he was not a university graduate like himself and his friends known as the University Wits, such as Christopher Marlowe, John Lyly, Thomas Nashe and George Peele, who were dramatists and pamphleteers educated at Oxford or Cambridge. As for the 17th century, since classical views were prevalent at this time Shakespeare was not so fashionable. Accordingly, Thomas Rymer in his *Short View of Tragedy* (1693) criticises Shakespeare for mixing the comic and the tragic, finds fault with

1 Alexander provides interesting evidence while arguing whether it was Shakespeare who was the “upstart crow” in Greene’s work.

Othello as “the characters [...] are not less unnatural and improper, than the fable was improbable and absurd” (1970: 92), and considers Iago “intolerable” (1970: 93), and as for *Julius Caesar* he judges the play as “abuse of history” and marks “contradiction in the character of Brutus” (1970: 147). On the other hand, in the 18th century, with Romanticism, admiration for Shakespeare was on the rise. Samuel Taylor Coleridge found in him “wisdom deeper even than our consciousness” (1914: 41), and praised Shakespeare’s “exquisite judgment” (1914: 50), among other things. Always popular with the Romantics Shakespeare was applauded by Percy B. Shelley, too, in whose view *King Lear* “may be judged to be the most perfect specimen of the dramatic art existing in the world” (1977: 489). By the end of the 18th century, love for Shakespeare grew to such an extent that it reached the level of bard-worship. Hereby, at the end of the 18th century, Shakespeare was hailed as the national poet of England. The Victorians shared the same feelings with their predecessors towards Shakespeare. However, this most versatile, prolific and talented writer, was not considered a great talent by everybody. For instance, George Bernard Shaw disliked Shakespeare’s plays because they did not deal with social problems. In his preface to *Three Plays for Puritans*, he protests idolising Shakespeare. Furthermore, along with his criticism of other plays, he describes *Cymbeline*, for example, as a “stagey trash of the lowest dramatic order, in parts abominably written, throughout intellectually vulgar,” further employing deprecating adjectives like “foolish, offensive, indecent, and exasperating beyond tolerance” (qtd. in Sullivan 2007: 3). In the same century, there were voices condemning Shakespeare’s work also on the continent. Although Voltaire had admired Shakespeare in the early part of his career, later he chose to underline in his letters Shakespeare’s “unbridled style and disregard for aesthetic harmony,” and referred to *Hamlet* as a “vulgar and barbarous play which would not be supported by the lowest public of France and Italy” (qtd. in Sullivan 2007: 2). Similarly, Tolstoy questioned Shakespeare’s skills as well. After trying to read Shakespeare “in Russian, English and German,” and then rereading “the whole of Shakespeare” when he was 75, Tolstoy comes to the conclusion that “the significance which this civilized world attributes to the works of Shakespeare [is] senseless” (1906: 5, 4). Tolstoy further states: “I remember the astonishment I felt when I first read Shakespeare. I expected to receive a powerful esthetic pleasure, but having read, one after the other, works regarded as his best: *King Lear*, *Romeo and Juliet*, *Hamlet* and *Macbeth*, not only did I feel no delight, but I felt an irresistible repulsion and tedium” (1906: 4). Tolstoy is aware that when he makes such negative remarks about the Bard’s accomplishments, many who believe the works of Shakespeare “are the height of perfection” (1906: 47), will be surprised and protest. Yet, he continues: the language of *King Lear* is

“pompous and characterless,” (1906: 14) and its “second act, full of unnatural events, and yet more unnatural speeches” (1906: 23), and in “*Hamlet* the principal figure has no character whatsoever” (1906: 73). After making more unfavourable remarks on other plays by Shakespeare, Tolstoy concludes by advising “people to free themselves from the false glorification of Shakespeare” (1906: 123) and “understand that the trivial and immoral works of Shakespeare [...], aiming merely at the recreation and amusement of the spectators, cannot possibly represent the teaching of life” (1906: 124). Nevertheless, today Shakespeare and his work remain alive and well in all parts of the world, and continue to inspire other writers, academics, theatre and film directors, musicians and others.

Shakespeare is believed to be the most translated author throughout the world. “His work is read in at least 80 languages, including Chinese, Italian, Armenian, Bengali, Tagalog [an Austronesian language spoken mostly in the Philippines], Uzbek and Krio (spoken by freed slaves in Sierra Leone) (“10 Ways To Be a Shakespeare Expert”). The first complete translations of the plays were provided in French between 1776-1783 and German between 1762-1766 (Mancewicz 2012). And throughout the world the translators of Shakespeare’s sonnets and plays have mostly been prominent men of letters such as Voltaire in France, Rabindranath Tagore in India, Pasternak in Russia, Wole Soyinka in Nigeria, Can Yücel in Turkey, in addition to translations by distinguished literary scholars.

Moreover, Shakespeare’s plays have inspired numerous rewritings. Interestingly, writers who had significant works to their credit, took an interest in rewriting Shakespeare’s prominent plays. The earliest among such rewritings are John Dryden and William Davenant’s *The Tempest or The Enchanted Island* (1670) and Colley Cibber’s *Richard III* (1699). However, the rewriting of Shakespeare’s plays especially became popular in the 20th century. Among these Peter Ustinov’s *Romanoff and Juliet* (1956), Edward Bond’s *Lear* (1971), Tom Stoppard’s *Rosencrantz and Guildenstern are Dead* (1966), *Dogg’s Hamlet, Cahoot’s Macbeth* (1979), *15-Minute Hamlet* (2007) - an abridged version of the 4 hour plus *Hamlet*, Eugene Ionesco’s *Macbett* (1972), Heiner Müller’s *Hamletmachine* (1977), Ann-Marie MacDonald’s *Good Night Desdemona (Good Morning Juliet)* (1988), Howard Barker’s *Gertrude - The Cry* (2002), David Grieg’s *Dunsinane* (2010), and Toni Morrison’s *Desdemona* (2011) particularly deserve mentioning.

In addition to translations, adaptations, and rewritings, a few of Shakespeare’s plays were made into musicals that became very popular in their own right such as Cole Porter’s *Kiss Me Kate* (1948) from *The Taming of the Shrew* and Arthur Laurents, Leonard Bernstein and Stephen Sondheim’s *West Side Story* (1957) from *Romeo and Juliet*.

Shakespeare's plays are widely performed. Alongside productions in modern costume, in Japan even Noh and Kabuki versions of these plays can be viewed. It is stated that "the Royal Shakespeare Company sells more than half a million tickets a year for Shakespeare productions at their theatres in Stratford-on-Avon, London and Newcastle" ("Shakespeare Facts"). Most actors and actresses consider performing in a Shakespeare play challenging and prestigious, and they take pride in being hailed as a Shakespeare actor. Among such performers Laurence Olivier, Kenneth Branagh, Peggy Ashcroft, Emma Thompson, Paul Scofield, Richard Burton and Derek Jacobi are the first to come to mind.

Not to mention adaptations, "[m]ore than 410 feature-length films and TV versions of Shakespeare's plays have been produced" ("List of William Shakespeare's Film Adaptations"). Distinguished directors were keen on directing Shakespeare's plays, such as Laurence Olivier's *Hamlet* (1948), Franco Zeffirelli's *The Taming of the Shrew* (1967) and *Romeo and Juliet* (1968), Roman Polanski's *Macbeth* (1971), or modernised productions like Baz Luhrmann's *Romeo and Juliet* (1996), and Ralph Fiennes's *Coriolanus* (2012).

Shakespeare also inspired musical works across countries and time, such as German Felix Mendelssohn's *A Midsummer Night's Dream* (Op. 21/1826 and Op. 61/1842), German Richard Strauss's symphonic poem, *Macbeth* (1888), Austrian Erich Wolfgang Korngold's *Much Ado About Nothing Suite* (1917), English composer William Walton's *Henry V* suite (1963) and many others.

Moreover, quite a few operas were either directly based on the works of Shakespeare or inspired by them. Italians Gioachino Antonio Rossini's *Otello* (1816) and Giuseppe Verdi's *Macbeth* (1847), French Ambroise Thomas's *Hamlet* (1868), British Benjamin Britten's *A Midsummer Night's Dream* (1960), German Aribert Reimann's *Lear* (1978) and others.

Shakespeare has become such an industry that even proprietors, possibly hoping to attract more business drew on Shakespeare's name for commercial success and opened pubs and the like such as the Shakespeare Tavern in Atlanta, Shakespeare's Pub in Kalamazoo, Michigan, Shakespeare Coffee and Bistro in Antalya, Bursa and İstanbul, Shakespeare Pub in Eskişehir, and The Shakespeare (Pub) in New York City and so forth.

As stated by *The Oxford English Dictionary*, Shakespeare is the second most quoted English writer after the writers of the Bible. He is the most frequently quoted single author with approximately 33,300 quotations, and the most frequently quoted single work of Shakespeare is *Hamlet* with almost 1,600 quotations ("Dictionary Quotes"). Most of the following quotes are widely recognised as Shakespeare's even by non-specialists: from "Sonnet 18," "Shall I

compare thee to a summer's day?" (1108), from *Hamlet*, "To be, or not to be: that is the question" (III. i. 886), "Neither a borrower nor a lender be" (I. iii. 75), "That it should come to this!" (I. ii. 873), "What a piece of work is man! How noble in reason" (II. ii. 883), "speak daggers" (III. ii. 891), from *As You Like It*, "All the world's a stage, and all the men and women merely players" (II. vii. 227), from *King Richard III*, "A horse! A horse! My kingdom for a horse!" (V. iv. 633), from *Timon of Athens*, "We have seen better days" (IV. ii. 810), from *Julius Caesar*, "Friends, Romans, countrymen," (III. ii. 834), "But, for my own part, it was Greek to me" (I. ii. 823), "A dish fit for the gods" (II. i. 827), "Et tu, Brute!" (III. i. 831), from *Macbeth*, "There's daggers in men's smiles" (II. iii. 854), "what's done is done" (III. ii. 857), "Fair is foul, and foul is fair" (I. i. 846), and so many more.

Shakespeare is also known for his genius for creating new words. His presence is felt even in everyday speech. Dr. Alec Gill from the University of Hull states that "Shakespeare is credited with some 2000 neologisms" among which "aerial," "homicide," "fancy-free," "ill-stared," "lack-lustre," and "snow-white" can be mentioned ("Neologisms"). On the other hand, in *Brush Up Your Shakespeare!* Michael Macrone explains that it is not always easy to determine who first coined a word, but notes that the *Oxford English Dictionary* attributes some 500 plus neologisms to Shakespeare, some being "schoolboy," "gentlefolk," "honey-tongued," "madcap," "time-honored," and "a day's work" ("Words Shakespeare Coined").

Shakespeare was not just a national icon but as he was adopted by different cultures, he became a part of the world heritage. His literary and cultural influence spans across centuries and countries. Hence, "[h]e was not of an age, but for all time!" states Ben Jonson in his poem "To the Memory of My Beloved, the Author Mr. William Shakespeare" (1962: 285), one of the several dedicatory poems at the beginning of the 1623 Folio.

Shakespeare died at the age of 52. It is presumed that he died on his birthday. This great writer of the English language is believed to have no direct descendants as his son Hamnet died as a child at 11 years old; his daughter Judith Quiney's all three children died without marrying; and his eldest child Susanna Hall's only child, Elizabeth, Shakespeare's only grandchild, died childless in 1670 (Schoenbaum 1987: 289, 318-9). However, with his universal impact on literary figures, it can be concluded that Shakespeare is not actually without descendants. His influence and popularity continue; his legacy lives on.

Shakespeare has been studied more than any other writer and this book aims to contribute in its own way to that mass of academic writing on the Bard. This book consists of the extended and/or revised versions of the papers presented

at the “ShakesYear 450 Conference.” The nine chapters cover a wide selection of issues related to Shakespeare ranging from Shakespeare in Turkey, women in Shakespeare, Shakespeare’s lower-class characters, Shakespeare’s plays as ballet, the Wolfit production of *King Lear*, Shakespeare and music, Shakespeare in translation, and Shakespeare’s plays as animations. In the first chapter, Talât S. HALMAN in his “Shakespearean Art in the Turkish Heart: The Bard in the Ottoman Empire and the Turkish Republic,” composed in the writer’s uniquely witty style and embellished with humorous anecdotes, underlines how Turks love Shakespeare. HALMAN, draws attention to references to Turks in Shakespeare’s plays, recounts interesting incidents related to earliest Shakespeare performances and onwards in Turkey, and provides information on Shakespeare translations into Turkish. HALMAN himself has successfully translated in meter and rhyme the longer poems of Shakespeare into Turkish. In the second chapter, Ayşegül YÜKSEL in “Shakespearean Variations of the Female” examines how female characters created by Shakespeare strive to survive in the patriarchal world of the English Renaissance. Portrayals of women who experience internal conflicts while trying to remain loyal to the stereotype of the silent and obedient female, women who attempt to deconstruct the feudal female stereotype and how they outwit men in the process are extensively examined through numerous characters in various plays. In Chapter III entitled “Rogues, Drunkards, Prostitutes: Shakespeare’s Others,” Himmet UMUNÇ, within the socio-cultural context of Elizabethan England, analyses Shakespeare’s characters of the lower social classes who mainly populated areas like Cheapside, Southwark and Shoreditch. UMUNÇ, while providing an extensive examination of the immorality and promiscuity of characters like drunkards, criminals, scoundrels, prostitutes, pimps, also exemplifies their language and jargon, and touches upon the measures taken to cut down on widespread crime. In the next chapter, Laurence RAW’s “Shakespeare on the Home Front: Donald Wolfit’s Production of *King Lear*” looks into Wolfit’s much acclaimed acting as Lear, and his production of the play which premiered in London in 1943. RAW discusses why this production was especially significant at a time of political and social unrest, and how it contributed to boosting public morale during and in the wake of the Second World War. In addition, the sources upon which Wolfit modelled his production are mentioned. As times changed, the reasons for the change in public reactions in the following years to this production is assessed. In Chapter V Necla ÇIKIGİL in her “Shakespeare’s Ballets” draws attention to the 16th century dances that can be presumed as the origin of ballet. She examines how this new art form came to life in the 17th century in the English and French courts. ÇIKIGİL marks that in the 18th century the first examples of Shakespeare’s plays were translated into ballet, and that ballet as a performance art gained status in the

19th century and famous choreographers were seen to stage Shakespeare plays as ballets. ÇIKIGİL provides examples from 20th century Shakespeare ballets, and further argues how the changing approaches to the Bard's plays were reflected in the ballets in the 21st century. In the following chapter entitled "The Use of Musical Imagery and the Dramatic Function of Music and Songs in Shakespeare," Neslihan EKMEKÇİOĞLU examines the mystery behind the musical allusions in Shakespeare's poetry and plays. She questions how Shakespeare acquired such in-depth musical knowledge while thoroughly examining the musical imagery used in the Bard's works such as *Hamlet*, *Titus Andronicus*, *Richard III*, *Othello* among others. In addition, EKMEKÇİOĞLU looks into the Pythagorean concept of music and Fludd's "the Divine Monochord." She comments on the impact music had on the psyches of characters like Iago, Ophelia and Richard III. She refers to the different functions of music such as its curative function and music as magical incantation and analyses how such faculties are illustrated in various plays. Moreover, how songs are used to reveal the subconscious of the characters in the plays are underlined. Chapter VII, Sinem SANCAKTAROĞLU BOZKURT'S "Re-Translations of Shakespeare's Drama: A Case Study of the Re-Translations of a *Midsummer Night's Dream*" discusses the reasons why re-translations are undertaken, and analyses the views of recent theorists who do not subscribe to the early re-translation hypothesis. Using five different passages from Shakespeare's *A Midsummer Night's Dream*, BOZKURT examines the translations of the same passages into Turkish by 3 different translators who undertook the task at different times: namely Nurettin Sevin's 1944 translation, Can Yücel's 1981 translation, and Bülent Bozkurt's 1988 translation. She thoroughly compares and contrasts their translation strategies, commenting on the need for re-translations. The following chapter is by Murat ÖĞÜTCÜ who in "Shakespeare in Animation" thoroughly examines numerous Shakespeare plays that have been translated into the medium of animation. He discusses the use of parody, and pastiche used in relation to the title or the content of some plays. In this comprehensive study, ÖĞÜTCÜ also refers to the use of these animations for educational purposes. In the final chapter entitled "'All the World Is a Stage': Shakespeare on the Turkish Stage," E. Seda ÇAĞLAYAN MAZANOĞLU provides numerous examples of Shakespeare productions by The State Theatre, the İstanbul City Theatre and some productions by private theatres. Starting with the Tanzimat (the Reform Period), through the Meşrutiyet (the Constitutional Period), and into the Republic, in chronological order, MAZANOĞLU comments on the productions and underlines the changes observed in the stagings parallel to the development of the Turkish theatre.

Happy and proud to mark Shakespeare's 450th birthday, we give you this book. Enjoy!

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